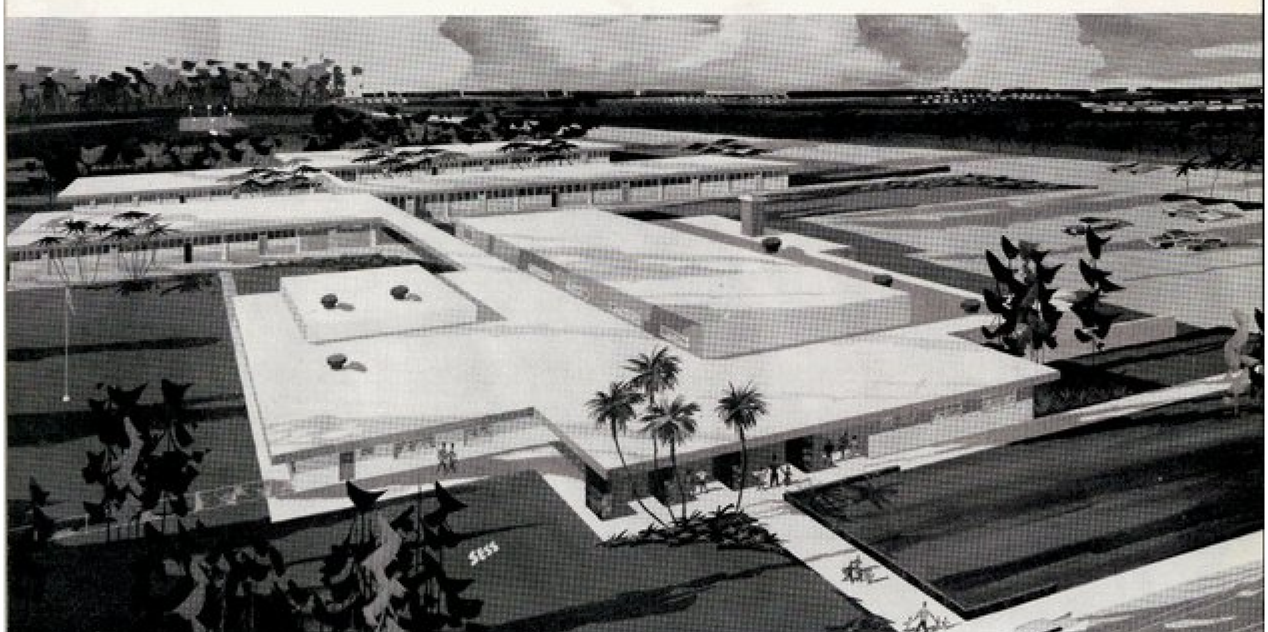
September, 1958

The Florida Architect

OFFICIAL JOURNAL of the FLORIDA ASSOCIATION OF ARCHITECTS of the AMERICAN INSTITUTE OF ARCHITECTS

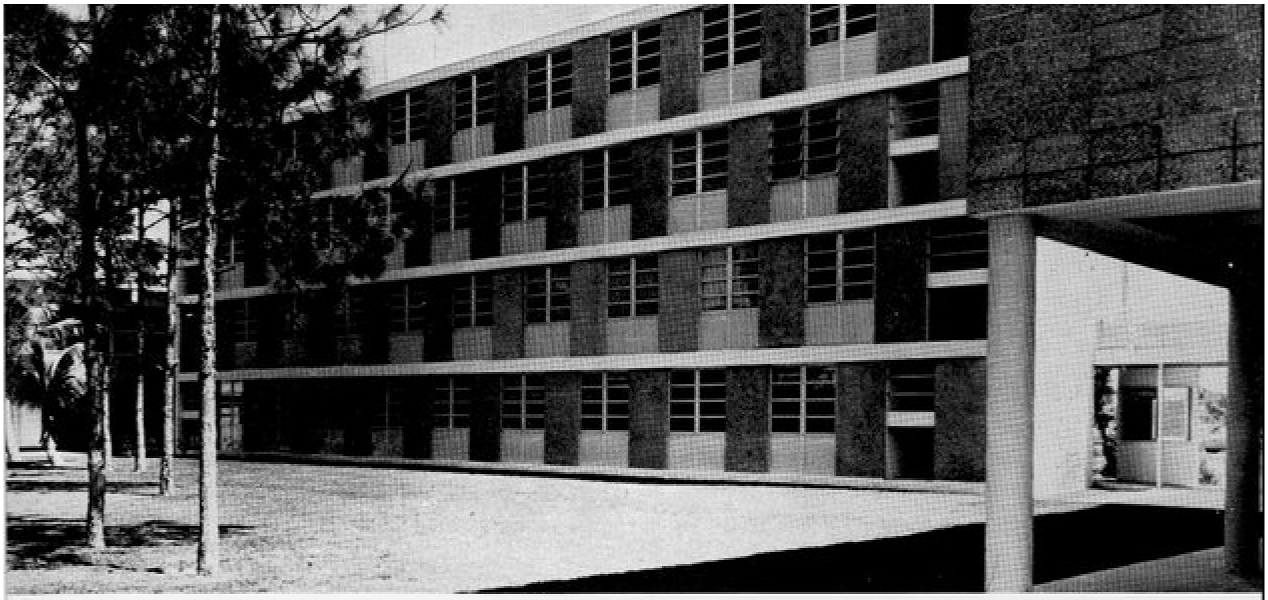
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Read and Remember . . .

Follies & Fallacies of A Master Plan for Schools





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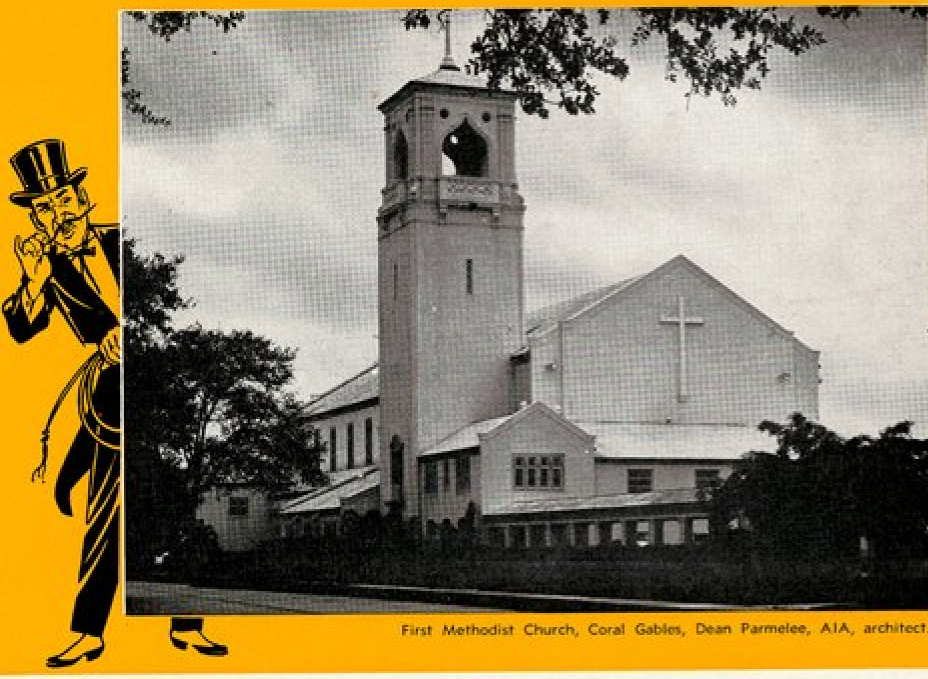
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THE COVER

One of the most effective current arguments against employment of stock school plans is the job that Florida architects, working with heads-up county school boards, are doing to meet our State's rapidly expanding demand for efficient, low-cost educational facilities. This one, the John G. DuPuis Elementary School in Hialeah, was designed by Jerry P. Simmons, AIA, and contains 20 classrooms, a cafetorium, administrative areas and a library. It was completed only a few months ago at a square-foot cost of about $8.50.

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ROGER W. SHERMAN — Editor
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VOLUME 8
NUMBER 9 **1958**

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The Four - Hour Subbid Plan-- An End to Bid - Shopping?

Florida architects and contractors, individually — and collectively in the FAA-AGC-FES Joint Cooperative Committee — have been for some years attempting to overcome the manifold evils of bidding procedures. In the Fall of 1954 the newly-formed JC Committee considered the subject and after some discussion came up with a recommendation which was mutually approved by architects and contractors and was published as a "Recommended Bidding Procedure" guide in the December, 1954, issue of The Florida Architect.

However it has not been as successful as its originators hoped it would become. Bid shopping is still prevalent. The last-minute frenzy of bid assembly is still too much the rule rather than the exception. But there is a growing realization that some self-regulation among contractors is essential; and thus the "four-hour deadline" idea is beginning to grow.

In Florida this idea has, apparently, been but newly hatched. But in other Southern states it has been tried sufficiently to demonstrate its effectiveness as well as its simplicity. The following item — culled with appreciation from the newsletters of the Carolinas Branch and Central Florida Chapter of the AGC — indicates that the four-hour idea is spreading throughout the south and that Florida might do well to adopt it.

A revolution in bidding procedures is gradually developing in North and South Carolina. General contractors in Columbia added considerable impetus to a two-state movement to erase the subbid problem when they unanimously adopted a "Four-Hour Subbid Plan" similar to the ones now in operation in Charlotte and Durham, N. C.

The problem of submitting and receiving subbids has plagued general contractors and subcontractors alike for more years than anyone can remember. The situation has been complicated by the shopping and peddling of bids, and there is good reason to believe that shopping and peddling are actually at the roots of most bidding evils.

Until a year ago, the entire construction industry had pretty well resolved that shopping and peddling were, of course, rotten things to do but they were just two more hazards you had to face when you hung out your construction shingle. It was agreed and rightly so that federal, state or local laws could not curb the practice. There are just too many loopholes for a law to plug up, and anyway, you can't legislate morals or ethics.

Then came the revolution and the beginning of a revolutionary idea: Why can't general contractors say flatly they will not accept subbids for materials and supplies any later than four hours prior to the general bid filing?

The idea was so simple and wrought with so many improbabilities that few people thought it would work. Nevertheless, contractors in San Diego, California, and San Antonio, Texas, gave it a try and set up an ethical practices board to administer the program.

The idea worked. General contractors received their subbids in time to put together a realistic bid, and subcontractors found they were getting bids from their suppliers early enough to make equally intelligent bids to the generals. The subs themselves agreed not to change bids after the four-hour deadline.

An astounding result showed up in a marked decrease in complaints about shopping and peddling. The plan completely shot full of holes the prediction that a four-hour lapse between the submission of subbids and the general bid filing would give all parties four additional hours in which to carry on their shenanigans.

General contractors in Charlotte, intrigued by the San Diego four-hour subbid plan and disgusted with a degenerating situation in the Charlotte area, put the plan into operation. When it worked in Charlotte,

(Continued on Page 6)



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End to Bid-Shopping . . . ?

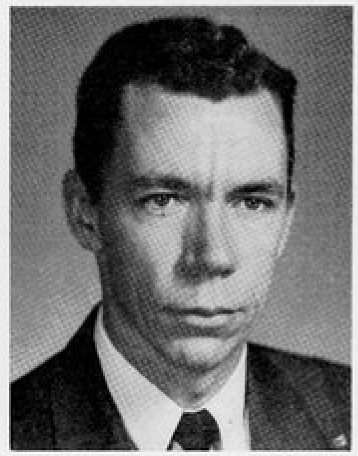
(Continued from Page 4)

contractors in Durham adopted it.

Contractors in Columbia are now making plans to put the plan into effect on or about October 1. In addition, there have been several requests that the four-hour plan be put into operation on a two-state basis. Fortunately, the plan is moving that way under its own momentum. At least four other Carolina cities are studying the possibilities. In addition, subbid plans are being considered in Augusta, Ga., and Lynchburg, Va.

The ultimate hope is that the revolutionary practice of receiving subbids four hours prior to the general bid filing will become as traditional as the general bid deadline itself.

Forrest Coxen Named As State School Architect



Announcement has been made by Thomas D. Bailey, Superintendent of Public Instruction, of the appointment of Forrest Richard Coxen, AIA, as State School Architect. Coxen will assume his new duties officially as of September 1st to fill the vacancy which was created in the Department of Public Instruction by the resignation, on June 10, of George M. Megginson, now serving as the Coordinator of School Planning for Broward County.

The new State School Architect has been a resident of Tallahassee since 1954 and a member of the State School Architect's staff for the past three years. He was born in Indianapolis and after collegiate work at St. Lawrence University, Colgate and the University of North Carolina, received a degree in architectural engineering at the University of Illinois in 1949. Prior to moving to Florida he worked in two Indiana firms, later becoming a member of the office of Robert H. Maybin, in Tallahassee before joining the State School Architect's staff. He is registered to practice architecture in Florida.

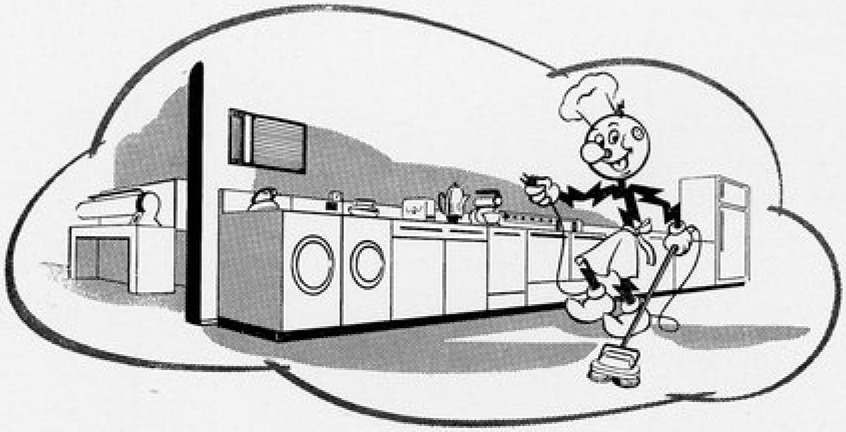
Since 1950 Coxen has been interested in civic as well as professional affairs. He has served as a director of the Kokomo, Indiana, Plan Commission and is a member of the Tallahassee Junior Chamber of Commerce. He holds a reserve commission in the U. S. Navy, has been active in Naval Reserve Officer Corps of Civil Engineers and has lectured on construction techniques before Naval Reserve units. For the past several years he has been a member of the Florida North Central Chapter, AIA, and is now the president of that body. He has also served as a director of the FAA.

Coxen, 33, is married and the father of two children. His home is at 301 North Dellview, Tallahassee.

OPPORTUNITY WANTED . . .

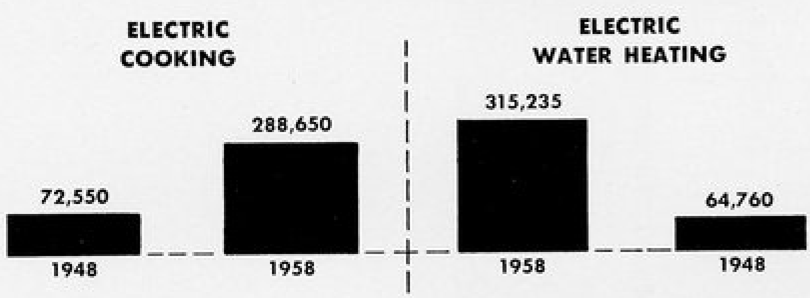
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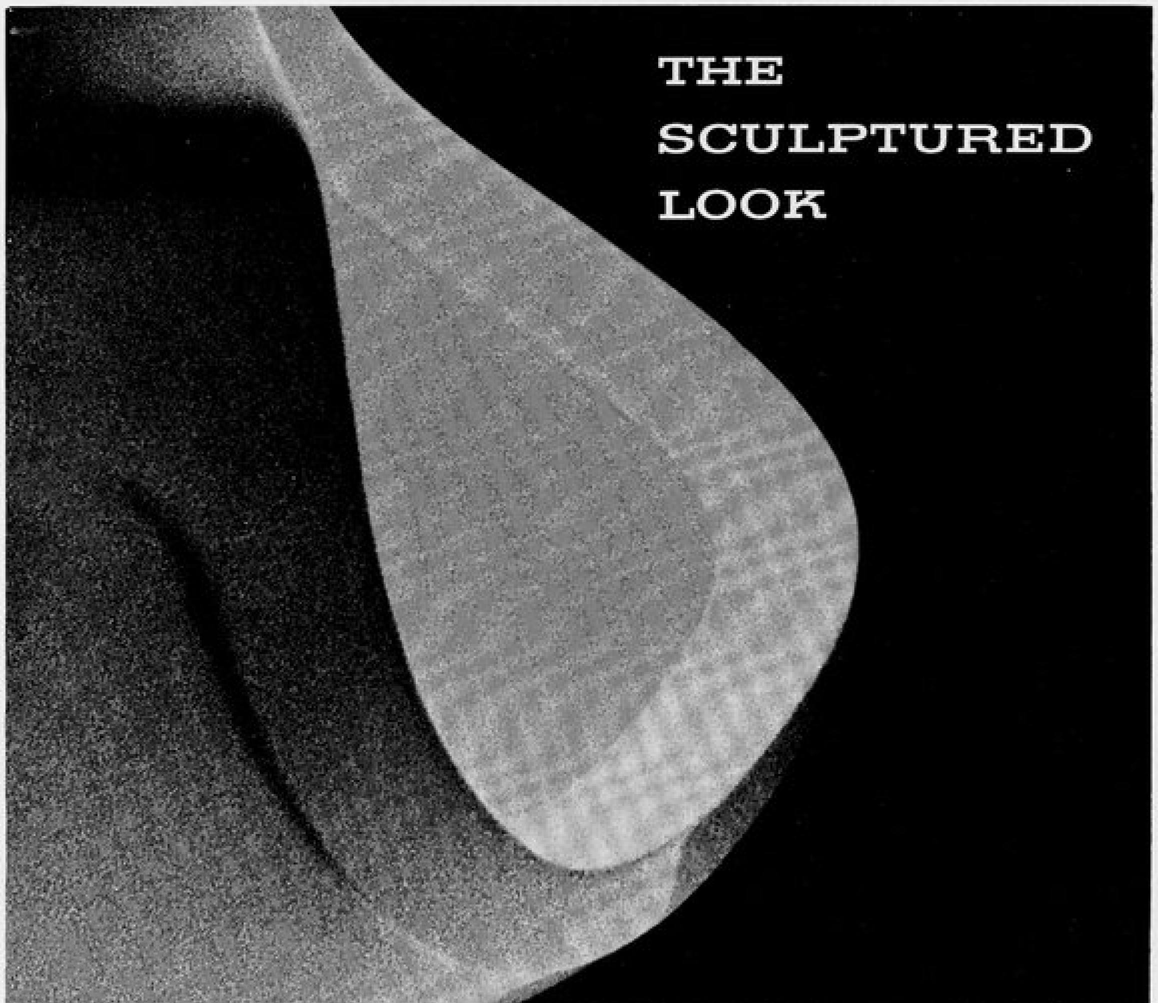
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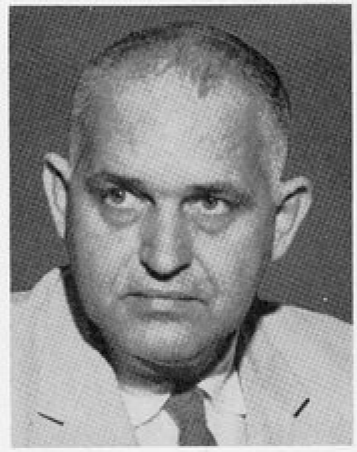
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B E A U T Y W A R E

It's Time We Stopped Acting Like Sheep!



By ROBERT E. HANSEN, AIA
FAA Director, Broward County Chapter

Someone said recently that the "Japanese influence" in architecture is going to sweep the country. I think rather that that "Sheep Style" is sweeping the country and is here to stay unless each and all of us take a look at what we are doing, and having done to us, in the way of living, politics and architecture.

A case in point — mile after mile of oceanfront hotels, following some forgotten bellwether over the precipice of sheep thinking and bad planning, each bleating louder than the next one, "Look at me. I am like the other sheep, but different." Once lured inside by fancy fronts, 90 per cent of the inmates look out over several rows of parked cars to a wonderful view of the neighboring buildings, instead of the ocean view they are paying for.

In the field of automobiles, it's the same — mile after endless mile of big, powerful juggernauts, each trying to outflash the next. Their equivalents rust in junk yards and scrap piles, mostly made obsolete long before their useful life's end by a sales pitch that causes the most wasteful use of irreplaceable national resources, outside of war, that the world has ever known.

Here, the Japanese and European tradition of sparing use of material and clean lines might be used to good advantage. For, in this field, now, the clean small cars from abroad frighten the big giants and erode their markets.

In the field of home building, the same compulsion to conform stifles development of indigenous architecture. Stemming from seemingly unavoidable financing, cost, and code restrictions, and lack of appreciation for good design, the sameness of our multiple housing is only occasionally relieved by often desperate attempts to LOOK different without BEING different.

There's a way out of this dilemma that's simple: Encourage indigenous individuality. It's more difficult to effect, for in the building field it requires lending appraisals as much on the basis of potential performance as upon past performance, and greater reliance on individual judgment. It necessitates a premium loan value for good design and good planning, rather than a black mark.

But the stifling clouds of conformity living, that make us increasingly as uniform and characterless as figures in a London fog, are not easy to disperse. If it is currently popular to be a Republican, we are afraid to say, "I am a Democrat." If "Bermuda roofs" are the thing, we don't dare say, "I like shingles."

We've come to accept mediocrity as a normal result, almost to the point of resenting anyone who takes the time to create basic individuality, simply because we cannot stand someone else's being different. Yet within the limited framework of our conformity, we want to be different, so we load the standard chassis with expensive and often meaningless glitter.

When we have become accustomed to seeing an individually conceived idea (it took 20 years to "see" the built-in stove), we adopt it without thinking because it is the thing to do. Then, often as not, we trip over our own toes once again. Our "Bermuda roof" may leak because we didn't bother about the sub-roof, or we find the new shopping center is without bankers, doctors, lawyers and postal facilities. We see moving congestion on the streets substituted for static congestion in the parking spaces and wonder why, and so we go, round and round, spinning our wheels, heads in the sand, conforming.

The many problems created by all phases of excessive conformity and apathy are dangerous, threatening man's most precious gift — a free and individual spirit.

It is most dangerous to the fabric of community life to let our downtown areas bleed to death because we refuse to take the time to study the problem, or can't bear to join hands to save common values. It is disheartening to see projects built today that will surely be the slums of tomorrow, even though they represent some improvement over the slums built yesterday.

The seeds of political conformity and thought control, so dramatically highlighted during the McCarthy

(Continued on Page 27)

FOLLIES and FALLACIES OF A MASTER PLAN FOR SCHOOLS

By ROGER W. SHERMAN

Executive Director, F.A.A.

The perennial proposal of stock plans for schools is with us again. The most recently published advocacy of this bewiskered idea appeared in the *Orlando Sentinel* for August 14, 1958. It was set forth over the byline of columnist ORMUND POWERS; and all its trite and well-worn arguments could be brushed aside were it not for the fact that many newspaper readers are quite as unthinking as some newspaper writers. Thus what Mr. Powers says deserves comment, if only to clarify the true facts of a situation wherein straight thinking is lost in a fog of misleading paragraphs.

If a little knowledge is a dangerous thing, the ignorance displayed in this newspaper column is pernicious. Its thesis is: "*I see no reason why we have to have seven sets of plans, pay seven architects liberal fees, simply because we're going to build seven new schools. Why not use a single master plan?*"

Mr. Powers goes on:

"*Classrooms are classrooms, no matter who designs them. Auditoriums, cafetoriums, gymnasiums are not complicated things . . . I think it would make far more sense to copy the best classroom plans available, the best plans for the other rooms in an average school and build them all alike . . . If we want the buildings to look different — or not to all bear the nostalgic similarity of yesterday's Little Red Schoolhouses — well, we can pretty up the outsides.*"

And after more in the same vein comes the real clincher:

"*But the big reason, of course, is the saving in taxpayers' money, not alone in the architects' fees which will run about six percent of the total cost, but in building costs which are cheaper if methods are standardized.*"

Many fallacies underlie these glib words. They should be exposed in the interests of the very taxpayers for whom Mr. Power's editorial heart appears to bleed. Here are some of them.

The Master Plan Fallacy . . .

Mr. Powers obviously does not know that this idea has been tried in Florida and has been abandoned as impractical and costly here as elsewhere. The Department of Public Instruction gave up the stock plan idea some ten years ago, because, in the experienced judgement of its State School Architect, stock plans could not meet either educational nor construction requirements due to "*. . . different site conditions, enrollment and curricula and because stock plans impede development of changing techniques of instruction.*"

In this sound approach to the problem of providing adequate instructional facilities for Florida's increasing youngster population, our State is one of 15 which formerly tried the stock plan idea but has abandoned it. Nationally, 23 states have *never* used stock plans to solve their educational plant problems. And as of 1953, when a national survey was conducted by the American Architectural Foundation for the AIA Committee on School Buildings, only 10 states were using stock plans in *any* form — with most of these being confined to strictly rural one — or two-room schools, or supplementary structures costing less than $15,000.

A very recent statement by Florida's Department of Public Instruction before the Legislature's Interim Committee on Education scored stock plans on a number of counts.

First: They will not meet needs of various types of school organizations. Last year, there were 20 different grade groupings in schools for pupils above the eighth grade. No master plan could be devised to satisfy the varied requirements involved.

Second: No one stock plan — or even many of them — could meet the widely varying needs for specialized

How to get a School for Johnny is a subject that interests many and has generated much creative work on the part of a dedicated few. But it has also been the sounding board for a huge amount of uninformed opinion on the part of those who jump at conclusions rather than reason toward a result. Among these are advocates of the stock plan idea. When such people glibly accept this poor theory for a sound fact and chase this chimera of construction in print, they hinder the cause of educational progress. It is up to the experienced educators and building professionals to remove the hindrance wherever and whenever it occurs. Only by setting the record straight can this be done. This article provides one illustration of the case in point.

instructional facilities. For example, last year only 157 of the 312 Florida schools enrolling pupils in the 12th grade offered physics. Others offered a variety of courses from general science up to highly specialized studies in biology, physics and chemistry — thus indicating a wide variation in both numbers and types of classroom needed.

Third: Overall size needs vary widely too — even within county limits. No set of master plans could meet the variations in enrollments — which are further complicated by variations in teaching methods and subjects offered. As one example, last year the average class size in the field of science was 27.9 pupils — but throughout the state were 831 science classes above 35 pupils.

These are but a few illustrations indicating the *purely educational* variations in school plant facilities of which Mr. Powers seems to be completely unaware. In advocating "*a single master plan*" to satisfy them, Mr. Powers seems to be downright ignorant of the almost astounding progress in Florida's educational system which has brought these varied instructional needs into being. Prior to the development of Florida's Minimum Foundation Program, this state was low, *low* on the educational totem pole. Today, thanks to the very progressive attitude toward educational plants which Mr. Powers is opposing. Florida ranks among the upper third of states offering above-average educational facilities.

The "Classrooms are Classrooms" Fallacy . . .

They were once — in the "Little Red Schoolhouse" Mr. Powers mentioned. But many, many years have passed since this reactionary attitude was discarded by a host of intelligent men and women — teachers, parents, architects, educational researchers, local, county, state and national school-planning organizations — bent on raising the national standard of literacy and on providing more efficient educational environments as one means for doing so.

Mr. Powers and others like him should find out something about this. Today classrooms are *not* just classrooms. They are tools for better teaching. And as with any other tool for any modern activity, unremitting effort is being spent on their improvement by various groups of technicians in both educational and construction fields. And these tools are different depending on the job they are set up to do. Instructional space for the teaching of mathematics, for instance, can vary widely from that for the pursuit of the sciences. Home-making courses — and millions of husbands can be thankful these exist! — require vastly different layouts and equipment from those courses concerned with history, languages or the various arts.

The combination of such individual spaces — these specialized instructional tools — determines the school plant, to which must be added facilities for school administration and operation and such dual-purpose community facilities as auditoriums, shops, libraries and the like. Experience has shown that the *right* combination of all these elements in any one school district may be so substantially different from others as to make any sort of overall standardization virtually impossible.

Had Mr. Powers been less willing to display his ignorance of the subject on which he was commenting, he would never have advocated copying the "*best classroom plans available, the best plans for the other rooms in an average school and build them all alike*". Had he researched his subject even a little, he would have discovered that there is no "best" classroom and no "average school". The "best" is *only* best

(Continued on Page 12)

Follies and Fallacies . . .

(Continued from Page 11)

where it exists to meet most efficiently and most economically the conditions for which it was designed. And precisely because this is so, Florida's overall educational plant is becoming one of the best in the country. It would be costly folly for the future of our State were we to accept the outmoded suggestion of Mr. Powers and thus stop our collective efforts at improving still further the tools for teaching which will shape the mental stature and understanding of our future citizens.

The Money-Saving Fallacy . .

In this particular paragraph, Mr. Powers' real understanding of his subject plummets to a new low. Here are some elementary facts that he — and more importantly his readers — should know.

The cost of occupancy — the school plant, its servicing, operation and supplies—involves approximately 50 percent of a total educational budget. Some authorities estimate costs differently. Dr. Charles W. Bursch, an educational consultant who was formerly Chief of the Office of School Planning, California Department of Education, puts the construction cost of a school plant at only 10 percent of the total educational program and allocates the other 90 percent to the costs of personnel — teachers and administrators — services and supplies.

In view of such extra-building costs as insurance, financing, equipment and land acquisition, Dr. Bursch is probably closer to the facts than other estimates which put the cost of school construction at a somewhat higher percentage. Assuming a median point for the sake of illustration, it is safe to say that construction cost will run 20 percent of a total budget; and that this is a figure on which the cost of architectural service can be predicated.

On this realistic basis, therefore, architectural services cost but .012 percent of a county's school budget, assuming, as has Mr. Powers, that these services involve six percent of a construction cost. This figure, low as it is, stands out as a seemingly prominent item merely because professional custom has regarded it as a "fee" for services — not as an integrated cost of building, similar to the interest on a bond issue or premiums for adequate insurance, or even the legitimate profit made by the contractor who builds a school plant.

However, because it does stand out as an apparently independent item of cost for any educational plant, the cost of architectural service has become a favorite target for those who cry for "economy" but will not take the trouble to analyze how true economy can be produced — or wherein lie possibilities for savings which will produce it. The answer does not lie in the standardization of school plants — any more than the current success of the Ford Motor Company lies with adherance to the old policy of its founder that research was merely expense, mechanical improvement and design advance were unimportant and any color was good enough "so long as it was black."

If any interested person — even Mr. Powers in view of his paragraphs — will take the trouble to analyze the school economy situation in realistic terms, he will come to one inescapable conclusion. It is the same conclusion which all of our 48 states have come to in regard to the development and utilization of stock plans for any purpose other than as an expedient to meet the most minor and temporary needs. This is that true economy in school construction results from the use of the most capable brains available in setting up the educational and planning needs; in the application of the most extensive and skilled experience in providing school plant designs to meet those needs; in specifying construction methods and equipment items which will minimize insurance rates and reduce maintenance expenses throughout the financial life of the building; and in coordinating an overall program of plant development which will serve both present and future demands of the community for a growing enrollment of pupils and an expanding understanding of teachers relative to progressive improvements in teaching methods.

This is the only realistic criterion of economy for any school board in any community throughout Florida. No community, no county, no state department of public instruction can afford less — for anything below a well-considered standard of high performance from start to finish will prove to be too expensive for the future to seriously contemplate in the present. Those who have gone to the studied bother to make themselves expert in the many phases of educational activity will bear out this statement. It is only those speaking from an ignorance born of precious little knowledge who are looking at wishful thoughts down a short nose and are sounding off for reaction rather than progress.

What these people do not seem to realize is that the architect is only one member of a three-man team — the other two being the educational planner and the school administrator. The educator sets the policy and program of instruction in terms of modern educational standards. The administrator defines the scope of the program in terms of community needs and probable growth and sets a budget. The educational requirements and the physical limitations are then turned over to the architect. His special job is to provide adequate facilities within allotted expenditures.

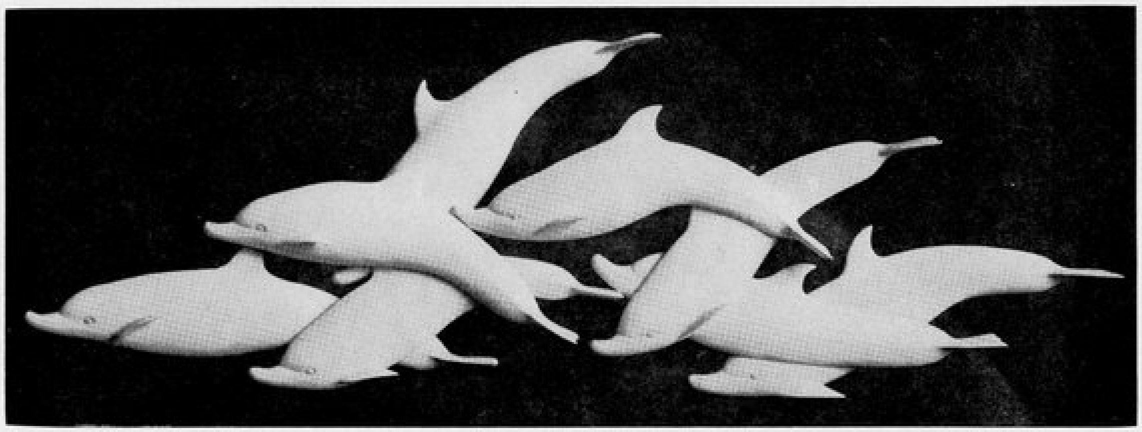
This team is doing a good job in Florida. Those interested can get from the National Education Association figures to show that the costs of Florida's schools compare well with those of other states — both as to unit cost per square foot and cost per pupil. This has been achieved because architects have utilized every proved technical means to hold costs down consistent with sound construction that will minimize insurance and future maintenance costs.

The Architect saves by careful planning, by specifying standard items of construction and equipment instead of special ones; and by coordinating all details to avoid waste. It is an exacting job, an important job. And in doing it, this professional man, no less than the laborer, is certainly worthy of his hire.

The "Liberal Fee" Fallacy . . .

This is another spike which needs driving home with good sound blows. Many people, Mr. Powers apparently among them, do not know what constitutes the architectural services for which payment is made. Most people accept a realtor's percentage —

(Continued on Page 26)



"Playing Porpoise"—an over-mantle bas relief for a private residence. It was executed in plaster, measures two-feet and three-inches long by seven and one-half inches high.

Florida Architecture Needs Florida Art



This interview with GUSTAV BOHLAND, sculptor, is the first of a planned series of interviews with Florida artists whose collaborative interests and talents can help architects reach new levels of significance in building design . . .

Florida—her people and her architecture—is now ripe for a resurgence of decorative art. That is the belief of GUSTAV BOHLAND, European born, American-trained sculptor, who has been a south-Florida resident for many years past and has watched the social and architectural development of the State with a philosophic interest. Florida has carved—and is still carving—a special place for herself in the country's history, he says; and her background and accomplishments should be memorialized through sculpture skillfully coordinated with architectural design.

Though trained in the academic tradition, the sculptor has an absorbing interest in what he regards as tremendous creative possibilities for abstract design. But abstract design, he says, requires the most intense discipline, based on long, sound training on the part of the artist.

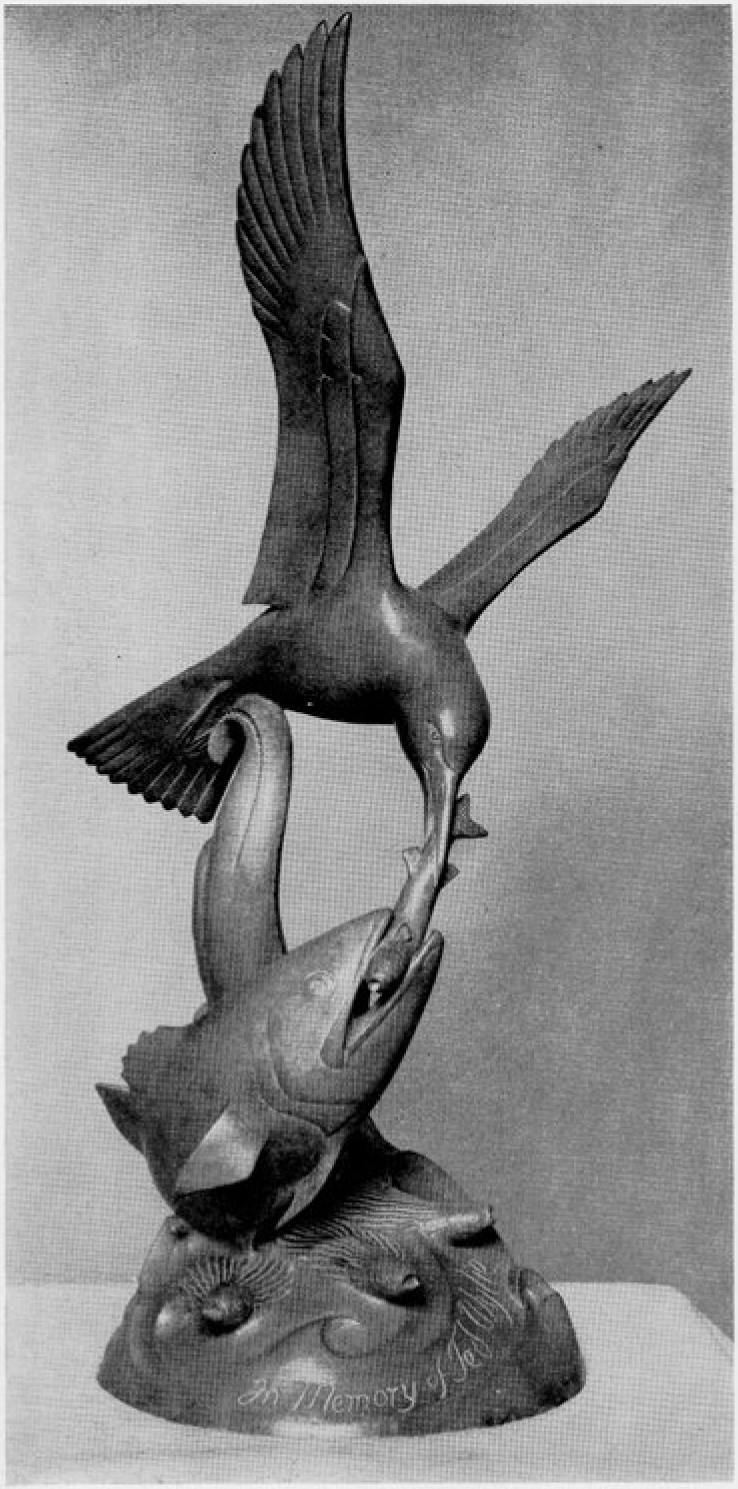
"The kind of work generally presented as such," Bohland says emphatically, "Is merely blind confusion and disorganization—totally meaningless—unless it is done by an experienced artist who knows what he is doing. Otherwise it is mob rule in the field of the arts.

"The fact that an EPSTEIN, BOURDELLE or BRANCUSI — and only recently some U.S.A. sculptors—has demonstrated, in the abstract, the need of an expression different than that of the past should not imply that any sort of sculpture or any artistic embellishment for buildings can stand independently. The sculptor must recognize that the prime factor of his work on any architectural design is the value of its composition as a coordinated element of architecture.

"Stylization is important, too. It must be treated as an integral part of the whole design theme — and throughout every phase and detail. It must complement the architecture —whether the architectural theme be of a certain period, in the contemporary 'tradition', or the unique, creative reflection of a single design personality."

Gustav Bohland's background gives impressive authority to his convictions. He has worked with such architectural scupltors as ADOLPH ALEXANDER WEINMAN, RENE P. CHAMBELLAN and PAUL JENNEWEIN. But he has also executed independently an amazing variety of individual works and has exhibited at most of the country's major galleries, including, notably, the Corcoran Gallery at Washington, the Pennsylvania Academy of Fine Arts, the Brooklyn Museum and the Palace of the Legion of Honor at San Francisco.

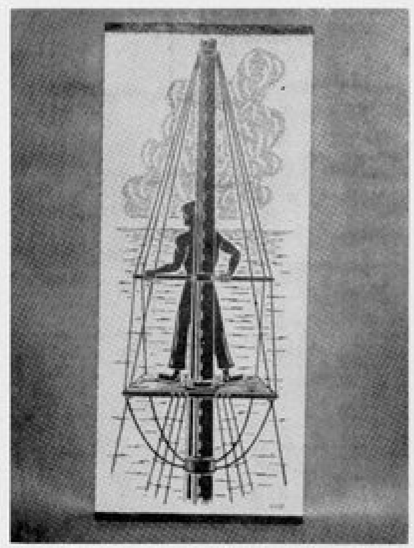
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A free-standing group executed in cast bronze and modeled in 1950 as a memorial to Ted Wylie, the brother of Miami author Philip Wylie. This bronze, symbolic of a maritime accident, stands thirty-eight inches high.



The obverse side of a gold medal modeled in 1952 and presented to Dr. Albert Schweitzer, winner of Nobel Peace Prize.



Decorative wall placque embodying a colored-outline relief against white for execution in plaster was designed for a quantity-reproduction as a moderately-priced decorative unit for commercial-residential buildings as hotels, apartments and motels. It measures eleven and one-half inches by twenty-eight inches.

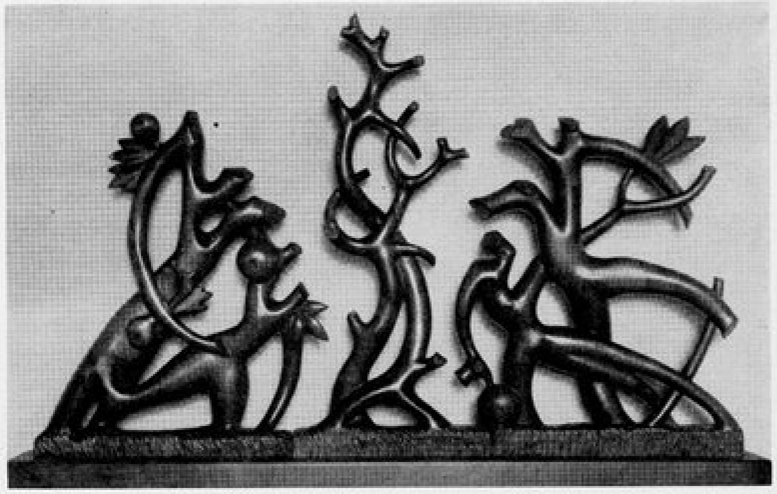
Florida Architecture Needs Florida Art . . .

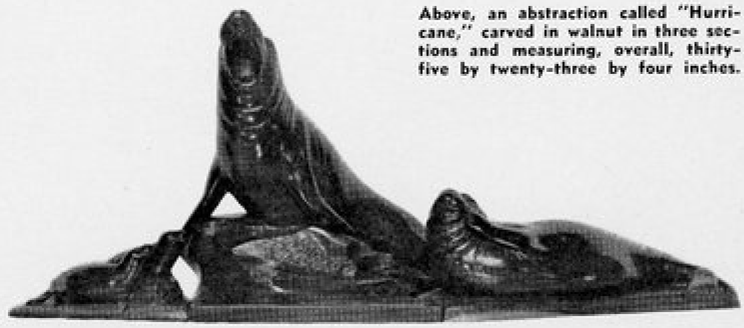
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He appears to be equally at ease with marble, bronze or plaster; and many of his smaller works have been executed as castings in aluminum and nickel or as carvings in a variety of rare woods. He believes such varied experience is necessary for a sculptor who works with architects.

"The experienced sculptor," Bohland declares, "can cooperate with the architect to solve any decorative design problem—in any medium which may be called for. Today, more than ever, the sculptor faces a challenge—with the architect—in modern architecture. The architect is reaching for a new expression, a new simplicity of statement based on the growing importance of technological factors. The sculptor must do likewise. Working together, this design team can produce significant results—not only as a statement of, but also as memorial to our era, our philosophies and our customs.

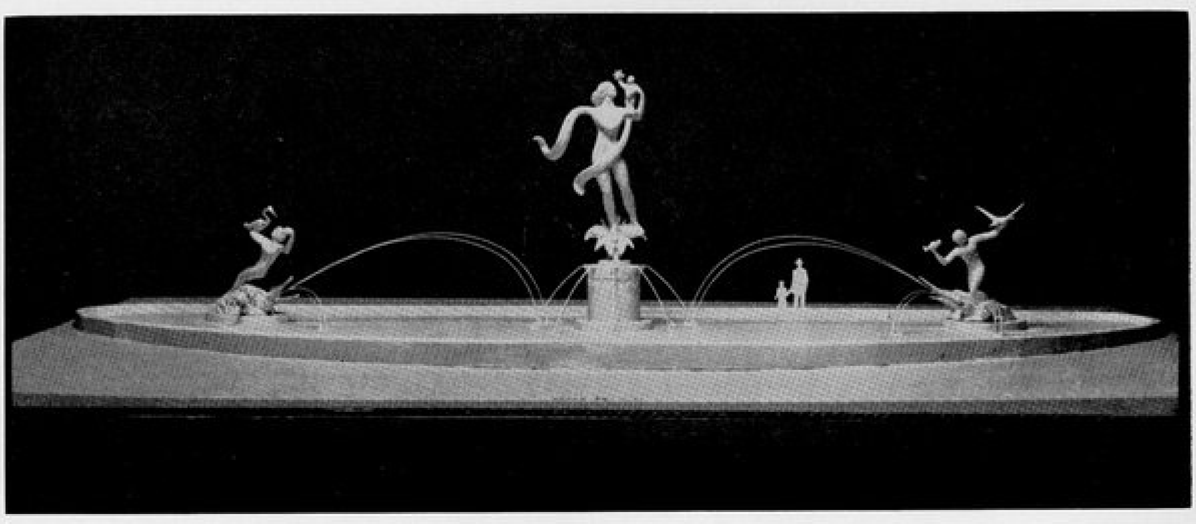
"But the sculpture, as the building of which it is a part, must meet a purpose. To merely use any sort of three-dimensional form as an embellishment for a modern structure—without thought or sensitivity as to its basic purpose or its design character—is to accept semi-illiteracy as a design standard. Unfortunately too many of our buildings and too many examples of our modern decorative arts suffer because of this."





Above, an abstraction called "Hurricane," carved in walnut in three sections and measuring, overall, thirty-five by twenty-three by four inches.

This three sectional group, "Sea Lions," was carved in lignum vitae, the hardest, heaviest and toughest of woods. It measures four feet in overall length, is nineteen inches high and fifteen inches in depth. . . . Below, this sketch model for a public fountain was executed at a scale of three-eights of an inch to the foot as a proposal, in 1951, for a heroically proportioned memorial for construction in Miami's Bayfront Park as part of the landscaped setting for the Miami Public Library.





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Outstanding Program for 1958 FAA Convention

Within a few short weeks architects all over the State will be receiving the first mailing for advance registration at the 44th Annual FAA Convention. As most of them already know this is to be held in the new Deauville Hotel at Miami Beach. The dates are November 20, 21 and 22; and the fact that it will soon be time to reserve space for these dates, indicates that the Convention Program is now getting a final grooming.

As a matter of fact, the foundation and the main structure of the Convention was built several months ago. Early in the year Joseph M. Shifalo, president of the Mid-Florida Chapter which will officiate as Convention Hosts and one of the co-chairmen — with Robert B. Murphy — of the Chapter's Convention Committee, announced the Convention theme as "Opportunity in An Expanding Era". Actually the two-and-one-half-day meeting will constitute a kind of "Symposium on Space" — for the central theme will be carried out by speakers who are closely in touch with the tremendous new developments now under way.

One of them will be Dr. Paul J. Walsh, of the Naval Research Laboratory at Washington, D. C. Dr. Walsh is one of the country's experts on Space — and the means for finally conquering it. As a scientist he has been instrumental in developing the ICBM — inter-continental ballistic missile. But as a far-seeing pioneer he has an imagination based firmly on technical realities and will discuss, for architects fortunate enough to attend the Convention, the future he sees ahead in terms of the possibilities for development now at hand. There could hardly exist a more provocative subject — nor a better qualified person than Dr. Walsh to discuss it.

Another speaker will be Ralph Delalhaye Paine, Jr., publisher of *Fortune* and the *Architectural Forum*. With lines of information leading to every significant development throughout the world, Mr. Paine is one of the best-informed people in the country. He will discuss some of the forces he thinks are now fashioning our immediate future; and he will sketch what he believes will be the outline of professional activity which will result.

AIA President John Noble Richards, has been invited as a guest speaker. And what has been described as "the red-hot professional question of the moment" — the practical ways in which architects can meet the business threat of the "building-package dealer" — will be the subject of a panel workshop session moderated by Herbert C. Millkey, former chairman of the AIA's committee on this important subject, with Grayson Gill, of Dallas, Texas, and Vincent G. Kling of Philadelphia, as panelists. Behind these three men is a wealth of study on this problem — and their discussion will be geared to the down-to-earth things that architects in Florida can do toward solving it.

There will be a Public Relations workshop too. Robert Denny, P/R counsel for the AIA, will demonstrate how the Institute, P/R program can be made effective in Florida in terms of both Chapter and individual activities. Ralph Renick, news director for WTVJ, will discuss the mechanics of TV programs and will suggest the ways in which TV can be used by architects for the benefit of themselves and the public they serve. And from the fourth estate, Frederick Sherman, real estate editor of the *Miami Herald*, will outline what architects should do for and with the newspapers to develop publicity of interest and value to all concerned. And all three have promised to answer questions!

Those are some highlights. Others include a 75-booth exhibit of building products which constitute a liberal education in what's new

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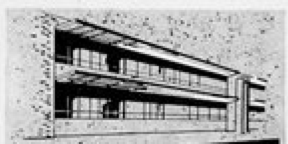
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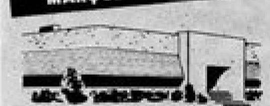
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Stained Glass---
New Interest in An Old Art

The art of stained glass is unique in that it calls for the highest talents of artist and craftsman alike and involves, even today, a process and a set of basic materials which have not changed essentially since the Middle Ages. Architects learned as students that the peak of this art was reached in the great Gothic cathedrals of Europe. They know, too, that the quality and decorative power of stained glass gradually diminished to the point, early in the twentieth century, of being almost lost.

Today, however, there appears to be a resurgence of this painstaking craftsmanship in color. It is being increasingly studied by modern artists; and with the availability of modern lighting techniques, stained glass in all its original depth of color and symbolism of design can well be used in secular as well as religious structures. Though the application of this old art may change and the design of each example may show new freedoms of expression in both subject and draftsmanship, the crafting process remains substantially the same as during medieval times.

Stained glass is an art requiring architectural understanding and sensitivity on the part of its creator. And to produce it requires adherance to a strict sequence of steps. Among artists who are now working with stained glass in Florida is Conrad Pickel *who has recently opened a studio at Vero Beach. The following description of the stained glass process has been written by him.*

The glass used in good windows is mouth-blown antique glass, most of which must still be imported from Europe. The thin, opalescent glass used so often in America in the past decades, or glass painted with enamel colors is not real stained glass. In good stained glass there are variations in the thickness of as much as one-quarter inch in one piece which adds to the interest by its shading and feeling of texture.

The color in glass is in the substance itself. While the mass of colorless glass is still in its molten state, various metallic ingredients such as gold, cobalt, chromium, etc., are added to produce an endless number of colors. This method of staining or dyeing glass is the same as that used in the Middle Ages. For this reason it is called antique glass or pot-metal from the pot in which it is made. A lump of the bubbling mass is caught up at one end of a blowpipe, blown into a cylinder, cut, flattened, and cooled. Its very imperfections are often a part of its glory.

With the exception of a stain painted and fired to produce yellow tones in white glass, the only pigment used is a reddish brown or black powdered oxide to delineate features and form, drapery, and pattern. The pigment is rendered permanent by fusing in the surface of the glass at a high temperature.

The most important step of course is the original design of the window. The artist must know the exact measurements and shape of the window. He must also take into consideration the location and amount of light allowed for this window. He is then able to make a small sketch in color, incorporating the theme that is to be used in the design of the window.

When this design has been approved, a large, full-scale drawing is made in accordance with the sketch. This large drawing, done in charcoal or ink, is called a cartoon. It is drawn very exactly, showing the wide, thick lines which will allow for the lead around each segment of glass. From this cartoon, several carbon copies are traced for the exact pattern. Each segment of the pattern is now cut with double blade scissors which simultaneously cut away a narrow strip of paper, allowing sufficient space between the segments for the core of the grooved lead. With these

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Chromastats in 8" x 10" were made of this rendering, by Joseph N. Smith, III, AIA, of the Dade Federal Savings & Loan building, Miami,, Edwin T. Reeder Associates, architects. Size of original was 18" x 24".

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individual pieces of the pattern, the selection of glass can be made.

After the various pieces of glass have been selected and cut to the correct size, they are placed over the original cartoon and a light is cast from beneath the cartoon to aid in painting and tracing on the glass. A special paint, metallic oxide, is traced on the individual pieces of glass, glass, bringing out the individual characteristics such as facial expressions, fingers, hair, ornamentation, etc. All tracing is done in black, no colored paint is used since the glass itself portrays the colors used.

When all tracing is completed, the glass segments are firmly fastened to a large plate glass easel with beeswax. The easel is then tipped to allow actual daylight to shine through the glass segments. From this vantage the stained glass receives careful scrutiny and if any changes are made in glass selection or in tracing, the pieces are then removed and replaced at this time.

The glass is now removed from the easel, placed on asbestos sheets, and put in an electric kiln to fire at 1200° temperature. At this degree, the paint becomes fused with the glass so that it cannot be washed off, scratched off, or worn off. Firing this glass is actually an all-day procedure, including the slow cooling process.

Folowing this step, the glass is removed from the cooling chambers and now is ready for the lead. A very pure, soft lead is used, shaped around each segment of glass and cut to fit exactly. The lead strips are approximately ⅜″ to 1″ wide and the glass fits closely in either side of the grooved lead. Each joint is soldered on both sides. Finally the stained glass is cemented on both sides to make the windows waterproof and air tight.

Convention . . .

(Continued on Page 17)

and available for specification —with time allowed in the overall Convention program to view them. There will be entertainment as well as business — and an opportunity to be the enviable recipient of a round-the-Carribean trip, a week-end in Nassau or a whole series of really wonderful gifts. Better mark your calendar now!



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Message from The President

By H. SAMUEL KRUSE
President, FAA

Better Service Is The Measure of Progress

Being president of the Florida Association of Architects, much of my time is spent devising new ways, or better ways, by which the Association can serve the interests of the architects of this State and promote the profession. The things the Association can do for the profession are almost limitless — only time, money and personnel are needed to accomplish these things. The Association can support, or fight, legislation of interest to the profession; it can conduct research and publish technical, professional and business papers educating the profession; it can conduct public relations programs to create an understanding of the public of the profession and its activities. The Association can perform many things for the profession. But one important function it cannot perform. It cannot perform architectural service for the individual architect. Service to his client is still the architect's prime purpose. Without it there is no need for the profession, much less an Association.

In too many instances there has arisen evidence that this simple progression is not universally understood by all architects of Florida. The Association is organized to promote the interests of the profession. If there is no profession, there is nothing with interests for the Association to promote. If individual architects render no service to their clients, no architectural service is rendered. Since the purpose of the profession is architectural service, if individual architects do not render architectural service, then there is no architectural profession. Put this way it seems so simple, almost childish. Why is it, then, that some architects pay good time and money to become registered architects, establish firms purportedly for architectural service, join professional societies, and then refuse to perform the service?

Service Justifies Itself

Let us not quibble about what constitutes service. I have heard that the quality of the pants is in proportion to the sale price, so must architectural service be meted. Nuts to this analogy! The quality of pants and price is business where profit is the goal. The practice of architecture is not a business. An appendecotomy for a charity patient is of the same quality as for the patient who pays his way. That is the way it is in a profession; the service is its reason for being. The practice of architecture is a profession and architectural service its reason for being.

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I can hear the rebuttals: "Silly dreamer, who isn't interested in profit?" And my answer is, "If you are an architect, your prime purpose is to *serve*—whether it be for acclaim, love, or money. If you are a *good* architect you will serve your client with a distinctive flair along with the technical proficiency expected of all architects. If you are a *really good* architect, you will not only render this distinctive service, but render it so efficiently that a profit is realized from the fee!" Please think for a moment, then ask yourself, "Who are the best architects I know?" Are they the wealthy ones? I bet you won't know whether the best architects are wealthy or not. Why? Because architects are judged by their service, not the profit they can make by not rendering service.

Last night I spent an hour convincing a building committee member, that an architect's supervision of construction was worth the fee. A contractor friend of his had told him what an architect did on his projects and that supervision wasn't worth the money. If what the contractor said was true, the architect deserved no compensation for supervision. Look how the failure of one architect to perform properly was accepted as standard performance for *all* architects, including the president of the FAA. I convinced the committee that architect's supervision properly performed is more than worth the fee—that is, I convinced a majority of the committee. The contractor is still telling his friends — and his friends are telling others—that architects' supervision of construction stinks and isn't worth the fee. Because of one smarty architect who made a profit by giving no service for his fee, the whole profession suffers a relapse, the Association increases the dues to redouble its public relations efforts to regain the position the profession had before that one, lone jerk pulled a fast one.

Real Service—or Drafting?

The Electrical Contractors' Association is promoting an architect's educational campaign. I was asked to assist in evaluating the material to be given to practicing architects. I was told that it was necessary to standardize the information so that fair, competetive bidding could take place. I thought the material too elementary. "An architect will throw this stuff in the waste can. Can't you give more advanced technical data?" After I was shown several dozen sets of drawings, the Contractors considered representative of the profession, I agreed the proposed educational material was not too elementary for a certain group of architects. But the Contractors had already decided—if two dozen architects are electrically incompetent, all are incompetent.

A well-coordinated high school lad with average intelligence and a little training can make excellent drawings for a small building. If you sell this type of drafting service as architectural service, you are dishonest to your client or yourself, or both—and you hit your profession a dirty blow below the belt. No profession can survive long the stigmas resulting from inadequacies of its individual members. Neither can an Association survive acting as an apologist for its incompetent members.

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The surface film of vinyl is available in a wide range of colors and is said to be impervious to moisture and highly resistant to acids, alkalis alcohol, household detergents and salt water. The films are also processed in a range of patterns and textures. The semi-rigid plastic film is permanently bonded to the metal by a process which permits the resulting laminate to be brake-formed or deep-drawn without destroying the bond or permeability of the plastic film.

Sheets of the steel laminate are available in a 4 by 8-foot dimension and weigh 1.2 lbs. per sq. ft. Aluminum laminates are fabricated in two sizes, 4 by 8-feet and 4 by 10-feet and weigh .45 lbs. per sq. ft.

New Wall-Hung Toilet

A new type of off-the-floor water closet with a concealed, in-the-wall tank has been announced by the Crane Company. Designed primarily for residential use, the new unit, called "Walsan", is said to be the first of its kind with a concealed tank which fits in a 2 by 6-inch stud wall. The tank, made of steel and insulated to prevent condensation, is only 5⅜-inches deep and is concealed behind a steel panel that snaps into place without screws. The bowl, styled by industrial designer Henry Dreyfuss, is of vitreous china available in seven colors and white, and is supported by a new type of cast iron fitting which is secured in the wall by a sole plate and a tie-bar anchored to the studding.

Hotel Counter-Lavatory

A new lavatory design which combines a dressing table surface with a small lavatory in a single unit of vitreous china has been recently developed by the Kohler Company. Called the "Ledgend Lavatory" the new unit was designed primarily for hotels, motels, tourist courts and restaurants, though it is also well



new process creates

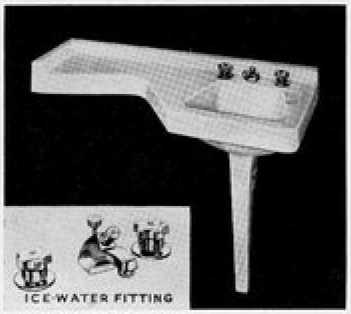
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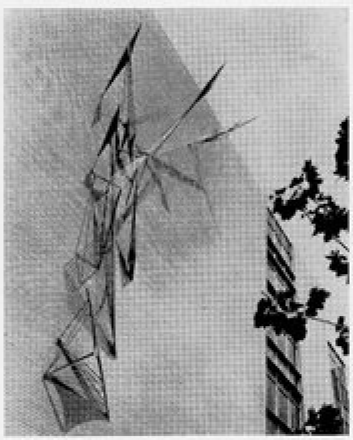
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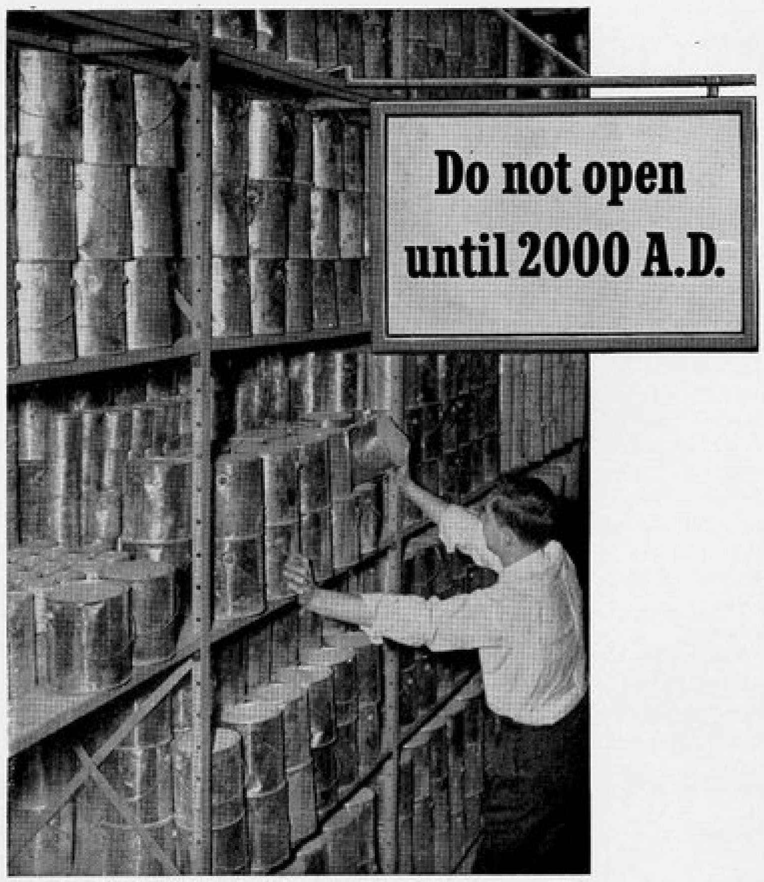


adapted to private office washrooms and residential use. It is made with the dressing table on either side of the lavatory and is available in white or in seven standard colors.

Stainless Steel Sculpture



Sheets and tubes of stainless steel were combined to form a symbolic sculpture which was recently installed on a wall of the new Aviation High School in New York. Gwen Lux, the sculptor, has named her composition "Vapor Trials" as a non-objective representation of jet planes of the future. The material used was an easily weldable, general purpose stainless steel, containing about 18 per cent chromium and 8 per cent nickel. Produced by Electro Metallurgical Division of the Union Carbide Corp., it was chosen by the artist for both practical and symbolic reasons. The material will resist the corrosions of the industrial atmosphere in the locality of the sculpture; and stainless steel is regarded as one of the important materials in the production of modern jet planes.



Here are a few of more than 24,000 hermetically sealed containers stored in a Portland Cement Association laboratory near Chicago. Many of them may not be opened for 50, 75 or 100 years.

Sealed in these containers are samples of portland cements and aggregates used in more than 10,000 specimens in PCA field research projects scattered from coast to coast. The concrete in these specimens will show varying resistance to a wide range of wearing forces. By analyzing the samples in relation to the performance of specimens, it will be possible to design ever more durable and ***lower-annual-cost*** concrete to help build a stronger America.

Such research looks to the future. It is a symbol of the faith the cement industry has in our country. The Association, in its continuing program of research, makes all information gained immediately and freely available to the public through its field engineering service and educational and promotional programs. Thus this knowledge can be quickly used by architects, engineers and contractors. All PCA activities are made possible by the voluntary financial support of its 69 member companies who make a large part of the portland cement used in the U.S. and Canada.

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News & Notes

AIA Board to Meet in Florida

It is now official that the fall quarterly meeting of the AIA Board of Directors will be held in Clearwater, at the Fort Harrison Hotel, November 10 to 15, 1958. It is probable that the red coats of what Past President LEON CHATELAIN called the "Clearwater Valley Hunt Club" will again be prominent during part of that week, for the Florida Central Chapter will act in practiced fashion as hosts to the Board. An entertainment program to relax the minds and renew the spirits of the AIA Directors is now being planned, according to President ROBERT H. LEVISON.

Daytona Beach . . .

The first of a scheduled series of Chapter meetings for the discussion of FAA legislative matters was held by the Daytona Beach Chapter August 23, at the Elinor Village Country Club at Ormond Beach. Some 20 members and their wives gathered for cocktails at 7:30, followed by a dinner. The affair was chairmanned by FRANCIS R. WALTON in the absence of Chapter President CRAIG GEHLERT. Honored guests included Volusia County legislators, Senator and Mrs. WILLIAM GAUTIER, Representative and Mrs. FREDERICK B. KARL and Representative and Mrs. JAMES H. SWEENEY, JR. Guest speaker at the after-dinner meeting was the Executive Director of the FAA, ROGER W. SHERMAN.

By request, the speaker opened the discussion with an outline of the registration law, then attempted to answer the Chapter's collective question "How can poor laws be stopped?" His opening remarks emphasized the fact that State Board of Architecture, as the agency charged with administering the registration law, has no jurisdiction in questions dealing with professional ethics. The Board has the power to proceed against architects who violate the provisions of the law or those unregistered persons who attempt to practice architecture as defined under the law. But in matters of professional ethics, he said, each individual Chapter must work within the judiciary procedure set up by the AIA.

Relative to stoppage of poor laws, the speaker said that the best method was to anticipate proposals which would result in bad laws and prevent them from being introduced as legislative bills. He cited work now being done to prevent development, next year, of a proposal for a stock school plan bill. The speaker emphasized the importance of supporting good laws as well as stopping bad ones.

New Offices . . .

LESLIE G. PICKET and J. CLYDE PARLIER announce the formation of a partnership for the practice of architecture with offices at 392 South Central Avenue, Bartow, Florida.

WILLIAM H. MASON announced, as of July 22nd, that he had opened an office for the practice of architecture at 131 West Marion Avenue, Punta Gorda.

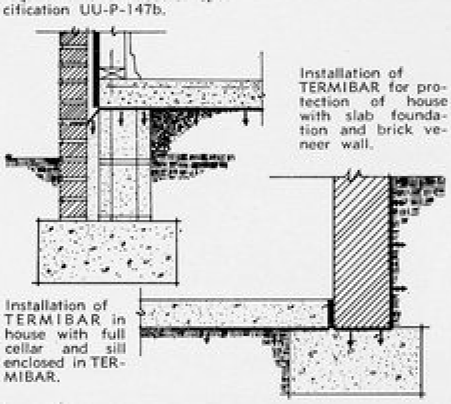


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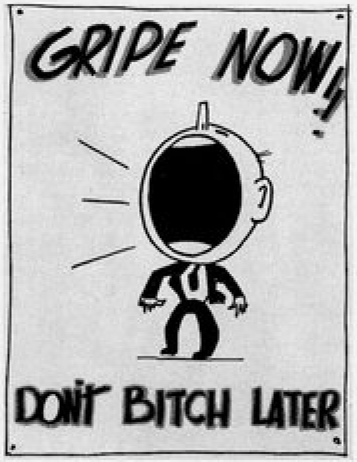
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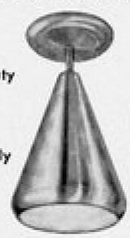
This sign, done by Wayne Sessions, P/R chairman for the Florida South Chapter, was prominently displayed at the head table during the August meeting of the Chapter. This was planned as a closed-to-visitors meeting to air professional problems and individual suggestions for solving them. Discussion was active and general; and from it will result a number of local actions, spearheaded by Chapter committees, according to President Irvin S. Korach.

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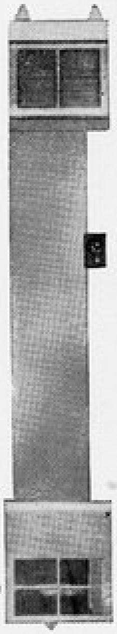
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Follies and Fallacies . . .

(Continued from Page 12)

which may run from five to seven percent — as a necessary cost of selling land. Most people admit that a contractor is entitled to a profit — from four to ten per cent — on a building he constructs. Most people grant the necessity for interest rates on bond issues and for the profits included in premiums for insurance policies. But payment to an architect for his specialized services seems not only galling, but incomprehensible. Mr. Powers has indicated six percent as the standard for such services on schools. Using that percentage as a basis, what is involved?

First, contrary to popular conception, it is not flat profit for the architect. Like any other profession, architecture involves overhead. This takes some 15 percent — more if business taxes are included — of his gross income. Another 33 to 40 percent goes for the architect's payroll — the clerical, drafting, specification and supervisory help he needs to provide the service he contracts for. Another 30 to 35 percent is paid to engineering consultants. This leaves from 10 to 20 percent for the architect himself — which must be shared with partners if he does not work as an individual.

On a $1,000,000 school building, for example, this would involve a net return for the architect's professional services of $12,000—assuming he were to run his office efficiently enough to produce the top profit percentage noted above. This, of course, is but 1.2 percent of the construction cost — yet the financing charges for such a project often run substantially more than this on a continuing yearly basis.

These are a few of the facets of this important subject which Mr. Powers did *not* mention in his paragraphs. They are undoubtedly facts which he did not know — the ignorance of which permitted him to write as he did. But these are some of the basic facts which should not only be known, but thoroughly understood by anyone who has the authority to comment on the matter of educational facilities — or the responsibility for attempting to shape public opinion concerning them.

It's Time We Stopped . . .

(Continued from Page 9)

fiasco, are an ever-present danger to our country and to our community. And if, individually, we have too much apathy to try to stop the constant cries, "we're better than anybody!" and "we can lick the hell out of anybody!" some country yet may be goaded to "cross the Rubicon."

Architecturally too, we must ring the bell on ourselves, rousing all the spirit we can muster, for it has been truly said that the architecture of an era reflects the spirit of its people — and we have much to answer for.

Good architecture of any time needs no style but its own — generated by real imagination on the part of investors, bankers, mayors, police, planners, builders, craftsmen, architects, decorators and just plain people. These last are the most important, for it is you and I who will get good design, good government, and good living, when we demand it of one another and refuse to settle for less.

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Facts about FAA . . .

Basis for Performance

Those three capital letters "F-A-A" stand for much more than even some of the FAA members may realize. In support of that statement, here are some facts about the FAA—what it is and what it does for the professional community of this State.

As an organization, the FAA dates back almost 46 years. It was chartered in its present form as a State Organization of the AIA in 1946—and thus is the third oldest body of its kind in the country.

Membership of the FAA is composed of all members in the 10 AIA Chapters in Florida. Thus it is truly representative of the architectural profession and speaks for it with a single strong voice at the state level.

Purpose of the FAA is to provide a unified representation in all statewide matters which affect the architectural profession and to coordinate the interests of Florida's AIA Chapters toward that end. Thus it functions as the statewide representative of the architectural profession in Florida. It also operates as the representative of the American Institute of Architects at the state level.

The FAA actually does, at the state level, what individual architects and separate AIA Chapters cannot do alone. Continuing FAA activities includes:

1 . . . Representation of the architectural profession's interests before the State Legislature, various Interim Legislative Committees and those State agencies operating under policies and conducting activities which affect the affairs of architects and their clients.

2 . . . Continual cooperative effort on behalf of architects' varied professional interests with other state-level professional organizations—particularly those concerned with the several phases of the building industry. These include such organizations as the Florida Engineering Society, the Florida AGC Council, the Florida Home Builders' Association and trade and industry groups.

3 . . . Counsel and cooperative activities, through FAA Committees, with a variety of specialized groups whose interests are the betterment of social and economic conditions with which architects come in professional contact as, for example, the Florida Education Association and the Florida Planning and Zoning Association.

4 . . . Close and active contact, through committees and appointed individuals, with the Florida State Board of Architecture and those educational institutions which offer professional training.

5 . . . Publication of a monthly magazine, *The Florida Architect*, to all architects and professional engineers registered in Florida; and issuance to FAA members of periodic information memos as coordinating guides to Chapters in formation of individual policies and programs.

6 . . . Organization, with each Host Chapter of the Annual Convention and exhibit of building products.

The full list of FAA activities is long and varied. The FAA program is subject to constant change in certain phases as various projects are completed and others begun.

Work of the FAA progresses through its officers and directors, its various committees and its administrative staff. The FAA Board is made up of one or more representatives from each AIA Chapter in the state, the number being pro-rated according to Chapter size. The Board meets regularly four times a year, and during interim periods FAA affairs are handled by the Board's Executive Committee composed of the officers, any three of which constitute a quorum for action.

Detailed and continued administration of FAA's affairs is handled by the Executive Director and his staff, now consisting of an Administrative Secretary and a stenotypist. An accountant and legal counsel work with this staff on a consulting basis.

This, in brief outline, is what "F-A-A" means. These three letters are becoming better known each year. And in every section of our State they now enjoy an earned respect as symbolising the policies and programs of the professional body for which they stand.



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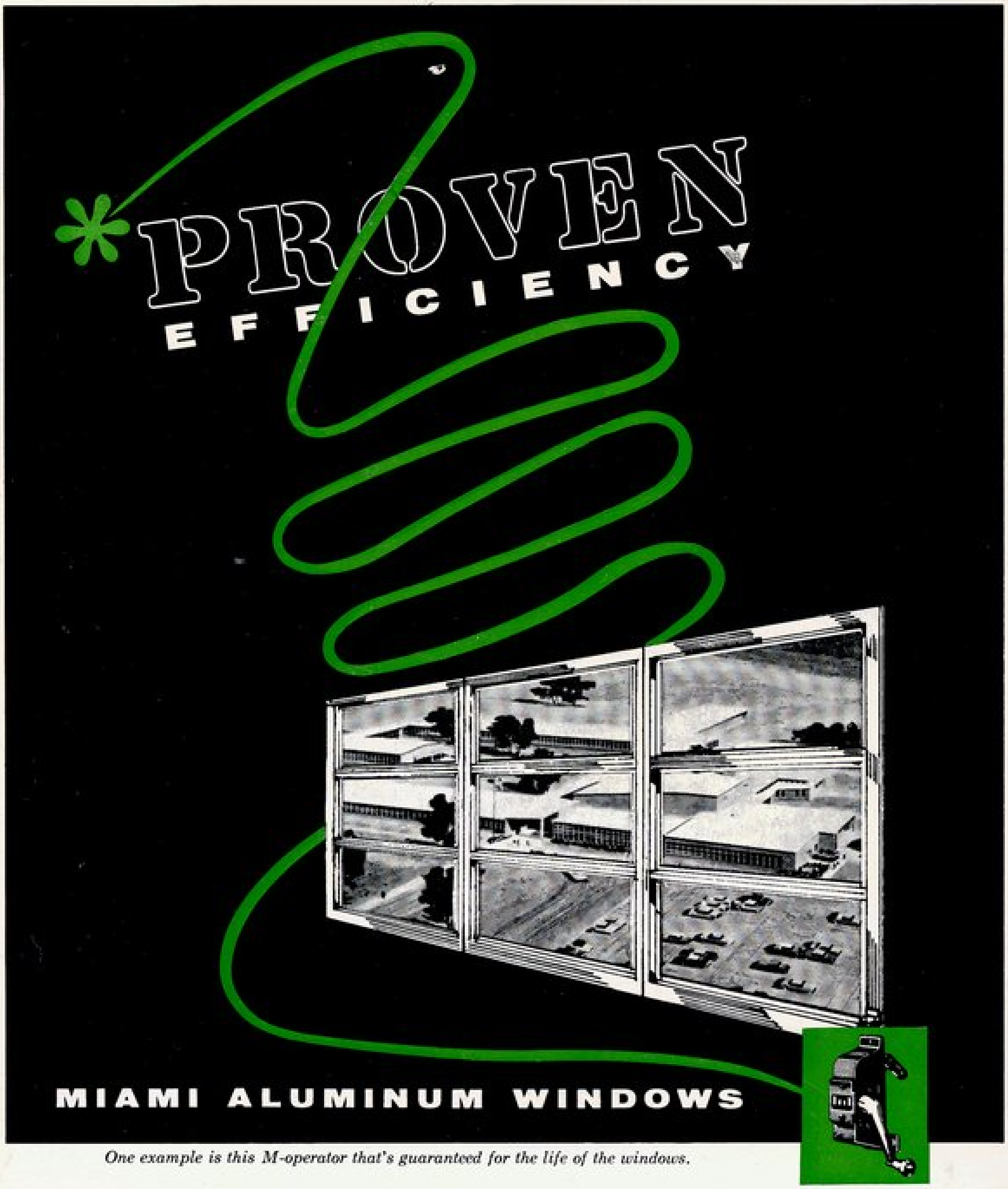
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